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ABSTRACT

These guidelines are designed to integrate arts and humanities into the secondary curriculum by recommending the subject areas to be included, the classroom environment to be fostered, instructional approaches, possible courses, and methods of implementation at all levels from that of the teacher to the state department of education. The recommendations for courses include traditional arts and humanities courses, such as American Cultural Studies and Art I, as well as ideas for courses combining the two areas and new courses. Topics for suggested courses include revolution in the 20th century, philosophy of arts and life, television as communication, the humanity and aesthetics of science, arts history in the making, the life cycle through the arts, and a hands-on arts course dealing with art history. Brief descriptions of these courses are also given. Also included are specific regulations for meeting the state guidelines, the Bureau of Curriculum and Instruction Guideline for Fractional Courses, and a sample planned course format. (IS)

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Turning The Tide

Arts and Humanities

Guidelines and Recommendations for Developing Balanced Programs in the Arts and Humanities in Pennsylvania Secondary Schools

An Agenda for Excellence in Pennsylvania Public Schools

SP 016 347

Pennsylvania Department of Education 1984

GUIDELINES AND RECOMMENDATIONS FOR DEVELOPING BALANCED PROGRAMS IN THE ARTS AND HUMANITIES IN PENNSYLVANIA SECONDARY SCHOOLS

This is a position paper outlining options at the secondary level for school districts to provide linkages between the Arts and Humanities, especially as those options relate to the newly revised Chapter 5, Pennsylvania State Board of Education Curriculum Regulations. This paper is the result of two working conferences of arts and humanities specialists and representatives of the major Pennsylvania education agencies and associations conducted by the Pennsylvania Department of Education, the Pennsylvania Alliance for the Arts in Education and the Pennsylvania Center for the Arts in conjunction with the Pennsylvania Humanities Council in May and July 1984.

September 1984

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Turning The Tide

Arts and Humanities

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1984

Commonwealth of Pennsylvania
Dick Thornburgh, Governor

Department of Education
Margaret A. Smith, Acting Secretary

Office of Basic Education
Kay Wright, Acting Commissioner

Bureau of Curriculum and Instruction
David Campbell, Director

Division of Arts and Sciences
Clyde McGeary, Chief
Joseph DeAngelis, Arts in Education and Humanities Adviser
and Phaedrus Project Director

Compiled by
Mary Erickson, College of Visual and Performing Arts
Kutztown University

Pennsylvania Department of Education
333 Market Street
Harrisburg, PA 17108-0333

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TABLE OF CONTENTS

INTRODUCTION 5

RECOMMENDATIONS 6

Definitions. 6

Pedagogy 7

Instructional Approaches 7

Courses. 7

Implementation 11

APPENDIX A: REGULATION CITATIONS 15

Definitions. 15

General Provisions 15

Graduation Requirements. 16

Educational Planning and Assessment. 16

APPENDIX B: BUREAU OF CURRICULUM AND INSTRUCTION GUIDELINE FOR FRACTIONAL COURSES. 17

APPENDIX C: SAMPLE CURRICULUM PLANNED COURSE FORMAT. 18

INTRODUCTION

The State Board of Education's new curriculum regulations, which go into effect in September 1985, are known as Chapter 5 because of their location in the volume of education regulations in the Commonwealth. They require for the first time that in grades 9 through 12 every student must obtain, as one of several graduation requirements, two units of credit in Arts and Humanities, or both. A unit of credit represents formal, quantitative recognition by a local school board and the Department of Education that a student has satisfactorily completed a planned course of 120 clock hours of instruction during grades 9 through 12.

These new curriculum requirements now provide educators with an excellent opportunity to reaffirm, with increased emphasis, the value of educational experience in the Arts and Humanities for our students and also to begin to devise more effective and balanced programs in these areas.

We believe that the arts and humanities are closely related and, although courses in one or the other area are possible and often desirable, courses which combine them often offer the promise of considerable impact. This is because the arts and humanities are frequently complementary, together representing direct and reflective expressions of human experience. On balance, they enable students to achieve their own self-expression, and an understanding of a wide range of means to express and record human experience in our culture. They constitute a kind of grammar or structure for human thought and expression enabling students to initiate creativity and innovation throughout life. Finally, understanding the arts and humanities associates students closely with the human enterprise, and roots them in human history and society, past, present, and future.

RECOMMENDATIONS

On June 16 and 17, 1984, a group of arts and humanities specialists met in Harrisburg to develop a working paper which maps out options for implementing the new Chapter 5 State Board of Education Curriculum Regulations as they apply to the Arts and Humanities requirement. This group recommended (1) that linkages between Arts and Humanities be carefully defined, (2) that pedagogical methods be reconsidered in light of the special content derived from linking the Arts and Humanities, (3) that several instructional approaches be considered for teaching the Arts and Humanities, (4) that a variety of categories of courses be considered to address learning in the Arts and Humanities and (5) that implementation concerns be given special attention.

The recommendations which follow are suggestions. They provide a basis for discussion and illustrate a wide range of options. Ultimately each school will have to solve the problem of implementation for itself. It is anticipated that this document will provide guidance for a creative and imaginative process.

I. Definitions

To maintain the integrity of both Arts and Humanities, definitions are critical. The following are offered:

A. Arts Emphases

1. Arts Studies Emphasis

   These courses will typically involve the student in such activities as viewing, listening, analyzing, responding, exploring, intellectually inquiring and valuing.

2. Arts Performance Emphasis

   These courses will typically involve the student in the development and application of skills and techniques necessary for formal or informal presentation.

3. Arts Creation Emphasis

   These courses will typically involve the student in planning and/or producing original expressions or works in the arts.

B. Humanities Emphasis

These courses embrace the following disciplines: Literature; Languages; History; Philosophy; or additional courses in English and Social Studies. Additionally they should involve the student in intellectual inquiry into issues and values that are uniquely human. These courses should also address the learning objectives found in the arts and humanities goal (Chapter 5 Curriculum Regulations: 5.13, <f.5>).

C. Linkages between the Arts and Humanities

1. A course in the arts has a humanities component when works in the arts are considered from the standpoint of philosophy, history or values.

2. A course in the humanities has an arts component when works in the arts are studied, performed, and/or created in order to understand their concepts and principles.

II. Pedagogy

A classroom environment that reflects the spirit of the arts and humanities is characterized by such learning-teaching elements as:

A. Active student participation.

B. Thoughtful talk about the content studied.

Students and teachers would share such discussion.

Dialogue--thoughtful conversation--evident in the classroom.

Students would learn to listen, speak, read, and write as they participated in the dialogue with peers and teachers.

C. An attitude toward the content which is more inquisitive ("Let's explore and find out") than didactic ("What is the correct answer to the question?")

D. The development of thinking.

When a student responds to a question in a small group, writes about his/her thoughts or experiences or composes with oils or sound for example, he/she is thinking. Thinking comes in many guises. We need to be open to the many forms that thought takes.

E. Recognition of the importance of opinion and values along with ideas and facts.

F. Integration of content.

For example, history helps provide a context for literature, and art both reflects and shapes culture.

G. Exploration of ideas and issues with sensitivity through informed dialogue.

Such dialogue assumes an informed level through reading and through direct experiences with film, plays, and other art forms.

III. Instructional Approaches

Dependent upon the resources of a school district, a variety of approaches can be utilized to institute the linkage between the Arts and Humanities.

Some of these might be:

A. Team teaching offering optimal means for instruction.

B. Team planning for multi-disciplinary instruction.

C. Traditional classroom organization with a single staff person skilled in both the arts and humanities.

D. Staff plus community resource people to augment instruction.

IV. Courses

Numerous planned courses are already in place and others may be devised. Both old and new represent a wide range of possibilities addressing not only the Arts/Humanities requirements of Chapter 5 but also providing the necessary balance between the Arts and Humanities. Some courses and titles have been included. They are only samples. Many more could and should be devised. Course options might include the following categories:

A. Existing specific courses in the named arts areas and humanities areas.

Some representative examples follow:

1. ART I

A humanities component could be introduced into this studio course by familiarizing students with a basic contact of classicism and romanticism of the School of Paris painting and abstract expressionism. Students might also be asked to read statements of artists which reveal the influences of their times and culture as well as their creative process, and begin to consider their own work from these points of view.

2. AMERICAN CULTURAL STUDIES

An arts component could be introduced into this study by interpreting the history of social groups through their art. For example, the Puritan culture of the late 17th century can be seen through the style and relative affluence of their home furnishings, just as the fundamentalist groups of the South and Midwest can be seen through the relative simplicity of their churches and homes. The prevalence of style in a period can be illustrated, for example, by the similarity in appearance in the 1930's of an aerodynamically styled train engine and a streamlined toaster.

3. HOME ECONOMICS

As part of the regular course, a unit might be added which contracts the standard middle-class American home with that of several radically different societies (e.g. a collective tribal living arrangement in Africa or the South Sea Islands and the extended family system of pre-Maoist China). Issues in aesthetics could be addressed by considering beauty and design as they apply to such things as home furnishings and styles of dress. These matters should be particularly emphasized.

4. LITERATURE

Literature courses conventionally combine both arts and humanities, that is, a direct appreciation of the expression in terms of artistic principles and a placing of this expression in the context of the tradition of letters.

5. CULTURAL ANTHROPOLOGY

Students must be prepared to live in a world with a variety of cultures and life styles. Courses which emphasize this variety offer vehicles for linkages between arts and humanities.

B. Combination Courses

Some possible course titles follow.

1. Music and Art in the Middle Ages and the Renaissance

2. Dance, Drama and Social Issues

3. Twentieth Century History Through Film

4. Spanish Language and Cultures

5. War and Music

6. Related Arts: American Musicals with a Message

C. New courses specifically written to address Chapter 5 regulations

Some sample courses follow:

1. REVOLUTIONS IN THE TWENTIETH CENTURY

A two-year course might be offered on the major revolutions of the twentieth century in a variety of fields, (e.g. dance, art, music, literature, physics, psychology, technology, math, and politics). One of the major issues of the course would be to have students understand what constitutes a revolution. Maximum use would be made of original materials.

2. PHILOSOPHY OF ARTS AND LIFE

An analysis and appreciation of the aesthetic dimension of life and artistic expression might be offered as a course. Objects to be considered might include the fine arts, folk arts, popular arts, sporting event, consumer products, natural phenomena and ideas (e.g. an elegant proof). Influences on aesthetic perception to be considered might include generational differences, sex, ethnic heritage, socio-economic class and moment in history. How do philosophers of aesthetics deal with these differences?

3. TELEVISION AS COMMUNICATION

This course would study the kinds of stories which television tells, who tells them, how they differ from "reality," and how they differ from other modes of communication (e.g. movies, books, and school). An appreciation and analysis of the limitations and possibilities of the sight and sound of television.

4. THE HUMANITY AND AESTHETICS OF SCIENCE

This course would look at science as a human historical process involving the consideration of many alternatives, the making of mistakes and the evolving of successful models. Scientific activity can be compared to the work of artists in the development of a new mode of expression, such as cubism. The history of science might take up some pre-Copernican models and then move into the development of modern science from Newton through Plank and Einstein to the development of nuclear weapons. Here the moral problems facing the scientist would be particularly highlighted. The course would also consider the pure aesthetics of scientific solutions such as the proof of the Pythagorean equation and the proof of the theory of gravitation.

5. ARTS HISTORY IN THE MAKING

A course might be offered in which students make historical investigations of contemporary arts phenomena choosing a particular population form (e.g. rock music or contemporary fashion). The course would train students to interview, examine original sources, weigh evidence and draw tentative conclusions.

6. FAME (Fame on Arts: Meaning and Expression)

The course is a hands-on arts centered course which is taught through an historical context. It is divided into two semesters. The first focusing on the seventeenth through nineteenth centuries and the second on the twentieth century exclusively. Students have direct contact with dance, music, theatre and the visual arts. A master teacher provides the major teaching thrust with assistance from a team of three artists and an historian. Contact:

Regina Gordon
Lower Moreland High School
555 Red Lion Road
Huntington, PA 19006

7. THE LIFE CYCLE THROUGH THE ARTS

This is a semester course that helps to make students aware of all the arts in their lives (music, art, literature), and teaches them how to observe any work of art intelligently and sensitively. Various stages of life (see Shakespeare's Seven Ages of Man from "As You Like It") are examined via literature, art and music. We begin with birth announcements, music and songs both for and about children, and a variety of mother-and-child pictures and sculpture; we end our study with epitaphs, dirges and even "artistic" tombstones. There is much exposure to the world's fine works in the arts. We also examine life's different stages from a sociological and psychological point of view, so students can begin to understand the developmental nature of people (themselves!) and see that reflected in the arts. Contact:

Louise Winfield, English Teacher
Haverford High School
Delaware County

V. Implementation

A variety of concerns arise when Arts and Humanities courses are considered for implementation. A number of concerns are listed below and followed by possible actions to address those concerns.

A. Concerns

1. In implementing the regulations, schools must deal with a number of concerns. Scheduling represents one set of challenges:

   a. the demands of other subject areas;

   b. the scheduling of team teaching;

   c. the creation of program development time;

   d. devising of flexible schedules;

   e. retraining in both teaching techniques and content; and

   f. supporting isolated teachers such as the single language teacher in a school or a travelling art teacher.

2. Budgeting also is a concern which must be specifically met:

   a. how to find adequate funding for resource materials and trips;

b. how to maintain student-teacher ratios which reflect a school's overall budget; and

c. how to fund in-service training.

3. Team teaching often offers the challenge of effecting compatibility between members of the team.

4. Finally, program development requires:

a. adequate curriculum development time;

b. adequate team planning time;

c. strict adherence to the Planned Course concept of the State Department of Education;

d. need to overcome the isolation of teachers and their possible overspecialization; and

e. need to break away from traditional teaching styles.

B. Actions

1. The Role of Teachers

Significant change in education can only happen if teachers are not only motivated to make that change but also are part of the planning effort for that change. The particular strengths of individual teachers are invaluable resources yielding innumerable approaches to teaching arts and humanities tailored to the needs and characteristics of individual schools and communities.

2. The Role of the Schools

Primarily it is the responsibility of individual schools to implement the new programs. Many of the challenges listed under section V.A. must be met at this level. The challenges are difficult but the rewards for students make the effort necessary. Students might be able to contribute a variety of strengths to an arts and humanities program. For example, foreign exchange students within a school might provide valuable insights through formal and informal discussion of differences and similarities between the arts and culture of their native society and that of the United States.

3. The Role of the Districts

School districts might apply for Artists or Poets in the Schools (Pennsylvania Council on the Arts) to provide supplementary resource personnel to work with the district's own teachers. Another strategy would be for the Pennsylvania Department of Education to invite districts to apply to serve as Demonstration Districts.

4. The Role of the Intermediate Units

The Intermediate Units can make an important contribution in meeting the new requirements. They can work to identify and procure funding. They can assist in establishing shared programs. They can maintain, update, and circulate lists of resources. They can work to persuade local cultural groups to think of schools as primary audiences. They can work to persuade parents' groups that arts and humanities education is worthy of support. A person in each Intermediate Unit could be designated to aid districts in developing programs in his/her constituent area. That person would have knowledge of, and credibility with, both the community and the school and would be vital in establishing a support network for implementation of new programs.

5. The Role of the Pennsylvania Department of Education

The Department of Education provides leadership and resources for planning and development. They also provide a network for interfacing Arts and Humanities organizations with the schools of Pennsylvania. In addition they disseminate information.

6. In-service Development

Continuing in-service development is critical to achieving implementation. The involvement of school administrators as well as teachers is essential. In-service training must extend over time to assist not only with planning but also with operational phases of new programs. Video tapes of classes in which arts and humanities teaching is successfully in operation would be useful in this process.

7. Integration of Educational Quality Assessment (EQA) Goals into new Arts/Humanities programs

EQA data received to date at the Pennsylvania Department of Education indicate primary attention by school districts has been given to Communication Skills and Self-esteem (as well as to Mathematics). Districts should consider how these goals can be integrated into the new arts/humanities programs.

8. High School - Institutional Partnerships

Cooperation between the schools and intermediate units and colleges, universities, museums, libraries and historical and other cultural institutions offer numerous means for implementing the new requirements (e.g. curriculum design, teacher training, enrichment). Video taping of performances can contribute a lasting resource to both the high school and the cooperating institution.

9. Annual Arts/Humanities Conference

Such a conference might assess progress in meeting the new requirements and provide an annual source for new ideas. Such a conference could satisfy a need to share with and learn from fellow educators as well as to showcase achievements.

10. Materials and Resources

One-time-only performances might be made into permanent resources through videotaping. The Pennsylvania Department of Education might form a task group to investigate the possibility of giving support to the creation of packages of materials to assist Intermediate Units, districts and schools in the development of courses implementing the new requirements.

11. Public Relations

Any change in curriculum can be supported by an effective public relations plan both inside and outside the school. For example, guidance counselors need to be given appropriate inservice assistance to better understand the nuances of the Arts and Humanities mandate and parents should be kept informed of changes taking place in this area.

12. Professional Organizations

Issues and concerns regarding the Arts and Humanities mandate might be put on the agenda of annual meetings of those Pennsylvania professional educational organizations which address that subject matter traditionally identified as Arts and Humanities. Professional organizations might be approached with the idea of offering mini grants to schools, or teachers, interested in developing new courses in staging dramatic, musical and dance productions or they might be able to provide trained directors.

REGULATION CITATIONS

Cited below are the specific regulations which directly relate to meeting the new Arts and Humanities requirements for graduation.

5.3 Definitions

Arts - Visual Arts, Music, Dance, Theatre, Film Studies, Practical Arts and Crafts.

Humanities - Subjects that embrace literature, languages, history, philosophy, or additional courses in English and Social Studies.

Planned course - Instruction offered by the school entity and delivered to the students enrolled that is based on a written plan which consists of at least all the following:

(i) A list of learning objectives expected to be achieved by students.

(ii) Content and instructional time needed to reach learning objectives typically consisting of 120 clock hours of instruction, or a fraction thereof. Fractional planned courses when offered should be in blocks of no less than 30 clock hours.

(iii) Expected levels of achievement.

(iv) Procedures for evaluation.

5.4. General provisions.

(a) General policies

(1) It is the general policy of the Board that the curriculum of each grade be based on the learning objectives designated under each of the Goals of Quality Education.

(c) Secondary grades

(2) Required planned courses for all students to be taught during the secondary grades.

(ii) The following planned courses shall be taught. They may be offered as fractional planned courses.

(A) Art - 2 planned courses.
(B) Music - 2 planned courses.
(C) Home Economics - 1 planned course.
(D) Industrial Arts - 1 planned course.
(E) Reading - 1 planned course.

(F) Health - 2 planned courses.
(G) Environmental Education - 1 planned course (may be integrated in other appropriate planned courses).

5.5. Graduation requirements

(a) In grades 9 through 12 every student shall obtain at least 21 units of credit.

Units of Credit	Course Title
4	English
3	Mathematics
3	Science
3	Social Studies
2	Arts or Humanities or both
1	Health and Physical Education
5	Student selects 5 additional courses from among those approved for credit toward graduation by the school district, including approved vocational education courses.

5.13. Educational planning and assessment.

(e) A separate planned course need not be taken for every goal. Multiple goals may be integrated in a single planned course. Each learning objective cited in this section shall be included in planned courses to be taken by all students at least once at the elementary, once at the junior/middle, and once at the senior high school levels.

(f) The following are the Goals of Quality Education. The learning objectives are presented as subparagraphs under the goals with which they are typically associated. They may be linked to other appropriate goals.

(5) ARTS AND HUMANITIES. Quality education shall help every student acquire knowledge, appreciation and skills in the arts and humanities. Objectives are:

(i) Comprehension of principles and concepts in art, music, craftsmanship, other discrete arts, and the humanities.
(ii) Understanding of the influence of literature, philosophy, and tradition in shaping our heritage.
(iii) Development of analytic and performing skills in the arts and humanities.
(iv) Application of objective and aesthetic criteria to decision-making.
(v) Participation in intellectual and creative experiences in the arts and humanities.

BUREAU OF CURRICULUM AND INSTRUCTION GUIDELINE FOR FRACTIONAL PLANNED COURSES

Thirty clock hours is the minimum length of any planned course. If two subjects such as World Cultures and Art are to be integrated in one course then the planned course must reflect at least 30 clock hours in each area. Any planned course for which one credit is to be awarded must be 120 clock hours. If fractional courses are to be taken sequentially and total one unit of credit for graduation, each fractional unit must be coordinated with the other units and articulated as such within the planned course.

It must also be noted that whomever is assigned to instruct in either the arts or humanities area, he or she must be certified in those respective areas by the Pennsylvania Department of Education. In team teaching situations, all members of the team are equally bound by this state certification policy. In situations when outside consultants or other teachers are used for short term presentations certification provisions do not apply.

SAMPLE CURRICULUM PLANNED COURSE FORMAT

COURSE TITLE: Philosophy of Arts and Life

COURSE DESCRIPTION:

An analysis and appreciation of the aesthetic dimension of life and artistic expression. Objects to be considered aesthetically include the fine arts, folk art, popular arts, sporting events, consumer products, natural phenomena and ideas (e.g. an elegant proof). Influences on aesthetic perception might include generational differences, sex, ethnic heritage, socio-economic class and moment in history. How do philosophers of aesthetics deal with these differences?

APPLICABLE CHAPTER 5 GOALS AND OBJECTIVES

5.13 (5) ARTS AND HUMANITIES

(iii) Development of analytic...skills in the arts and humanities
(iv) Application of objective and aesthetic criteria to decision-making
(v) Participation in intellectual...experiences in the arts and humanities

5.13 (6) ANALYTICAL THINKING

(ii) Development of logical thinking skills

5.13 (12) UNDERSTANDING OTHERS

(i) and (ii) Knowledge of cultural and individual similarity and diversity

LEARNING OBJECTIVES:

KNOWLEDGE:

A. Students learn that individuals differ in their responses to the arts for a variety of reasons.

B.

C.

Skill:

A. Students learn how to select appropriate aesthetic criteria to be used with objects (popular music, paintings, buildings, wearing apparel) in varying settings.

B.

C.

ATTITUDE:

A. Students learn to respect the differences which come from age and experience, ethnic heritage, and gender.

B.

C.

LEVELS OF ACHIEVEMENT:

KNOWLEDGE:

A. Students are able to compare the responses of their peers.

B.

C.

SKILL:

A. Students are able to apply a variety of aesthetic criteria to their personal lives.

B.

C.

ATTITUDE:

A. Students are open to discussion with persons unlike themselves.

B.

C.

SUBJECT MATTER:

Aesthetic Theory
Art Criticism Theory
Other

LEARNING ACTIVITIES:

Students interview classmates and friends.
Students visit exhibitions and attend concerts.
Students discuss and write about their responses to arts experiences.
Other

LEARNING MATERIALS:

Martin and Jacobus: The Humanities through the Arts
Field trips to museums and performances
Records, reproductions and video tapes
Other

MEANS OF EVALUATION:

Daily journals
Papers/reports
Examinations
Other

INSTRUCTIONAL TIME:

This course is designed to be completed within the timeframe of one semester (18 weeks) of four, 55 minute periods (60 + clock hours) to partially meet the two, 120 clock hours planned courses in arts or humanities education for graduation credit.